

Impulse

ISSUE ONE

£3

CHRIS & COSEY
THE GREY AREA
IN THE NURSERY

NEWS & REVIEWS

PLUS 40 MINUTE CASSETTE

WELL, HERE IT IS AT LAST ! ! ! ! !

Six months after the original idea - and two months behind schedule, This is the first issue of Impulse. The music we hope to cover will be everything in and around the techno, industrial, electronic, ambient, atmospheric, noise etc brackets, and will cover both established artists as well as the lesser known ones. One of the first things I noticed when writing to various people was the number of individuals recording or releasing 'home-made' material, a large percentage of this gets little or no exposure. Every issue of Impulse will come with a cassette featuring a number of artists, covering the various types of music mentioned earlier.

I have recieved a large amount of material for review in the last few months and must first thank everyone who supported us by sending items on-spec, i.e. without seeing the mag first. Now were offically launched, I hope that we will still continue to receive news of releases and material. We will review anything that is sent, records, cassettes, CD's, books, magazines, videos etc. and also print all contact addresses. We are also looking for contributions for the next cover cassette.

Anyway, I hope you enjoy issue one, and hope to see you again in about 3 months time !!

Thank you to Chris & Cosy, John McRobbie from The Grey Area, Klive Humberstone, all the bands and labels who sent stuff, all the bands on the tape, Robert for the Death In June and Skullflower reviews and also for lending me half his record collection and finally to Helen for the Ratio:3 review ! ! !

DEADLINE FOR REVIEW MATERIAL AND CASSETTE CONTRIBUTIONS FOR ISSUE TWO IS FEBRUARY 14th 1992

NEWS

MUSLINGAUZE - Will release a CD single soon 'Indian Summer Of Benazir Bhutto' will be followed by a full CD of new material call 'Beit Nuba' both available on Extreme Records of Australia.

HYPNAGOGIA RECORDS - have just released a cassette by 'RUNZELSTIRN & GURGELSTOCK' Ltd to 300 copies. The also have a compilation CD out in Jan 1992 called 'Sky Flowers & Horse Eggs' which includes Blackhouse, PFN, Nocturnal Emmissions, Zoviet France etc. Write to Hypnagogia, 11 Ladykirk Road, Berwell, Newcastle Upon Tyne, NE4 8AH

SIN ORG - From Italy are releasing a double cassette compilation 'Beauty' Ltd to 200 copies featuring BND, Muslingauze, Brume and many more. Sin Org also produce a newsletter called 'Suffer' and assist in a radio show called 'Alternative'. Write to G.Santoro - Via Adige 8, 33010 Colugna, Tavagnacco, Italy.

William Bennett from WHITEHOUSE has written to tell me that they have a new CD ready soon called 'Twice Is Not Enough' it contains 8 new songs including the title track, 'Heads You Lose', 'To Die' and 'The White Whip'. Out soon on Susan Lawley with possible live shows to follow!

SHF DISTRIBUTION - Is a mail order organisation run by Smell & Quim. You can get all their releases direct from them as well as other exciting goodies. Write to SHF - 172 Ealand Road, Batley, West Yorks, WF17 8JF <<OR>> - 3a Market Street, Paddock, Huddersfield, West Yorks, HD1 4RT.

LES FLEURS DU MAL PROMOTION - Is run by Nicola Catalano who runs a radio show (of the same name) and also produces an audio mag called NEMESIS. Issue 3 comes with a C60 with Plateau, O Yuki Conjugate, Zone, Nature & Organisation And Los Espejos Velados. She also compiles a list of decent contact addresses. Write to Nicola Catalano, Via Marconi 92, (Parco Angelica), 80046 S.Giorgio A Cremsano, (NA), ITALY.

RRRECORDS - Have sent me a copy of their latest catalogue. As well as containing releases from their own label - it also contains records/tapes/CD's/videos and magazines from all over the world - so heres where to come for tht elusive foreign release. RRRECORDS, 151 Paige Street, Lowell, MA 01852, USA

Respected cassette label TOUCH launch their own magazine in December. Vagabond is 84 pages long and carries new writings, graphics, photographs, press cuttings, historical notes and leaflets - With contributors including Jon Savage, Annie Sprinkle, an interview with the late Martin Hannett and The Hafler Trio. Sounds good to me. Available for £5.95 from Touch, 13 Oswald Road, London, SW17 7SS

MIND SCAN TAPES are planning a new compilation cassette, U.K. Electronics Vol 3. Especially wanted are dance, ambient, new beat, techno, industrial etc - in fact anything as long as it's rhythmic. Send your tracks on a C46 by Feb 23rd 1992 to Robert Maycock, Mind Scan, 71 Millmead Road, Margate, Kent CT9 3QJ

SCHIMPFLOUCH is a base for groups with therapeutic and/or actionistic background. Their catalogue gives details of audio releases (records and cassettes) by artists such as Runzelstirn & Gurgelstock, Wash Your Brains, Sudden Infant, G*Park and Factor X. Write to: Schimpfluch, C/o Imvluss, Po Box 4804, 8022 Zurich, Switzerland.

IN THE NURSERY

Over the years, In The Nursery have transformed their sound from Joy Division impersonators to creating a completely orchestral sound. The band consists of twin brothers Klive and Nigel Humberstone with extra vocalists and percussionists to complete the line up. Klive answers the questions.

I: What's the new album like, compared to the last two?

K: It's called 'Sense' and musically it's pretty close to "L'esprit", but with a harder edge to it, it's really hard to describe unless you listen to it. There's the essence of what's been there in the last two albums.

I: Why are French lyrics used so much in your recent stuff? Is this due to Dolores (their French vocalist) or is it a conscious effort from all of you?

K: It's a conscious effort from all of us. We first used Dolores because we wanted some French lyrics on the 'Elegy' 12", she was a friend of ours so she came in and did it in the studio and from then on.... The French voice and language is very emotional. Reciting German is a bit too harsh, with English it's hard to express right. The way we make music is instrumental really. The voice is just another layer, another sound texture.

I: It's not like 'verse-chorus-verse'

K: We don't have a vocal as such. It's like, If you choose a french horn to play a certain part and think you'd rather pick a French vocal than anything else because it'll set the mood. There's a track on the album which has a friend of ours who came over by chance while we were recording, from Italy and he recited some Italian poetry onto a track, it just fitted the track. When we record, we normally just record instrumentally and then the vocals are a last minute thing.

I: What actually started you both creating music? What first made you want to make records?

K: When we were at school we just started playing - the usual thing when you pick up a guitar. One of us chose guitar, the other playing bass, as twins together just making music in the bedroom. Then when we moved up to Sheffield we decided to form a band. Those were the days when people were influenced by bands like Joy Division. The first record that came out 'When Cherished Dreams Come True' was very Joy Division. From then on we just.... I think we got to the stage where we thought the guitar and bass guitar...we couldn't do anything more with it. We found an old string machine keyboard and we moved on from there... wanting to get it more orchestral. We've never used a drum kit as such, we've always used orchestral percussion, military snare drums... trying to find the right instruments to express our music with. I think we found it when we started doing the album 'Twins' which was back in 1985.

I: So what would you say is the inspiration behind the current material?

K: I Don't know, there's influences but they're so vast. I wouldn't like to quote just one influence. It's not just classical music.

I: What sort of music do you listen to at home?

K: Recently...I've been getting into stuff like Scott Walker and even Van Morrison. That's from a vocal side, God knows how that comes across in our music. It's just so far reaching. I haven't listened to classical music for a long time. People make references to that. We use classical when people ask us what our music's like because we don't want to quote anybody else. I always was intrigued by going to see an orchestra play and just thinking what it felt like...and getting a great emotional feeling from it.

I: Do you actually enjoy playing live yourself?

K: Yes. That's another thing. It's different from actually going into a studio and spending hours and hours being meticulous. When we play live...It's much more physical.

I: What kind of atmosphere do you try and create?

K: There's four of us playing, myself and my brother Nigel, Dolores who plays percussion and sings

and Q who plays the military snare drum. We also have timpani's at the front of the stage and big bass drums at the back. All the strings and orchestral sounds are created with samplers and keyboards and all the percussion is played live on top of that. We also have big white banners with slide projections. We've just got back from Germany, after playing two dates there.

I: How did they go?

K: It was great. It's been a long time since we've been to Germany. We went there about four years ago and we hadn't been back since then.

I: Do you have a big following there?

K: It seems so. We went back and played at a festival and we were surprised at how many people came. It was a sell out - we had to turn people away!

I: Why aren't you playing in the UK?

K: There's just not the demand. I suppose we could play a gig in our home town in Sheffield. We could play in London - the last time we played at the Camden Palace there was a good crowd there but I think we all got a bit depressed about the way people treat you. If you go to play in London you don't even get given a hotel or anything - you have to travel straight up to Sheffield again and get paid a pittance for it.

I: I've heard it from a lot of people that people abroad - especially Europe, tend to treat you so much better than people do over here.

K: It's not just the organisers it's the people who come to the concerts as well. They've got a much broader mind about music. They're quite willing to go and see any band than rather go and see a band that is in fashion, which is great. When I first started going to see bands when I moved up to Sheffield about 8 years ago, I used to love just going out to see live bands. I'd go and see practically anything - it didn't really matter who they were.

I: Going back to the 'Twins' album. Some of the tracks had quite dancy type drum beats on them. Do you have an urge to do something like that now - especially as this sort of music is fashionable? Maybe even a top 40 record?

K: I suppose we do toy with it - just mucking about if we have spare time, we've got the equipment to do it. We did do a track actually - Andy Weatherall is an old school friend of ours. He got our address and phone number and rang us up one night and said he bought 'L'esprit' and thought it was brilliant, and from then he said that we should work together. So we orchestrated a track and recorded it up here in Sheffield and sent it down to him and he's done his own remix of it. It hasn't come out yet.

I: Is it likely to?

K: I think so. I think it will come out under the name of Tranceplant. It won't be by In The Nursery. It's called 'New Age Symphony'.

I: Do you think it would get lumped together with Enigma or something like that?

K: I Don't know. I suppose it depends what Andy's done to it. I think he's made it a bit more New Order / Techno in a way. I haven't actually heard it yet. The thing about Enigma is that it's surprising to listen to it on the radio and think 'God, this is the sort of thing we do' but without the backbeat.

I: Does Chris Bigg still do the record covers? (Chris Bigg is one of the people behind a lot of the 4AD record covers)

K: He did up until this last one. On the Sense LP, we did it ourselves.

I: A lot of the earlier records, 'Twins', 'Koda' etc. had a very 4AD type cover.

K: Those were done when we were at Sweatbox. Rob Deacon, who ran Sweatbox, also worked for 4AD and we just got to know Chris Bigg through that. He did all the stuff that we released on Sweatbox. He liked the music and we liked the artwork.

I: Has 4AD ever expressed any interest in you at all?

K: Yes, Ivo was always looking over Rob's shoulder while he was working at 4AD and doing Sweatbox at the same time, and just looking to see what stuff he had. He's listened to our stuff. At that time we were on Sweatbox - It wasn't as if we were going to go anywhere else. When we wanted to move I didn't really consider 4AD. We chose Gary at Third Mind because we got on with him as a person - that was the main thing. It's a small independent record label which we like working with. I always

remember Ivo at 4AD when he listened to first track on Twins, 'Timbre' which has got Hungarian chants. He said 'That's weird because I'm going to release a record of Bulgarian chants'. A few months after that ours came out then his came out but everyone thought we'd nicked it off them.

I: Do you think you'd have been more successful had you signed with a large label like 4AD?

K: Maybe? But then again, I'd hate people to buy our records just because it's 4AD - people do that. Anyway 4AD tend to be a lot more guitar based nowadays. People will buy 4AD stuff because they see the cover - and i'm sure quite a few people will have bought our stuff by accident thinking it was 4AD.

I: How do you get the first idea for a song? Do you usually wake up or hum a tune in your head and take it from there?

K: I suppose that does happen sometimes, mainly it's going to the keyboard and getting sounds and playing with them. It's finding something you like then putting it down on computer, playing it back, then adding to it. Were not the sort of people who walk around humming tunes, you can do that - but it's so frustrating when you get back you just can't remember it. We don't have the ability to write it down as a musical score.

I: How big a part does electronics and computers play in everything. Do you use electronic instruments on the records or do you use acoustic classical instruments?

K: What we use on record is digital samples of real instruments. We go to great lengths to make them sound as authentic as possible. There is the feel of a real cello that you just can't emulate through a sample. On the 12" Elegy, we used a real cello, it enhances the sound a lot. A lot of the writing we do is done at home before we go into the studio on a computer. We can't afford the time and the expense of going into a studio, hiring session musicians etc. we'd love to - in the future, to have the tracks played with a live orchestra.



THE GREY AREA

The Grey Area is best known for the re-issues of the classic TG and Cabaret Voltaire albums - But as John McRobbie, the man behind the label explains, there's a lot more still to come.

I: Why and when was the Grey Area first set up?

J: There never was an official starting point really. When I came back after travelling for a year and 1/2 we had the Throbbing Gristle catalogue which had yet to be released on CD. It was a project I'd started in 1986. At that time there was a diplomatic rift between the ex band members, so it took a lot of effort to get things happening. We got TGCD1 out in 1986, but the rest of it just couldn't come together, we didn't have the resources at that time to devote to getting it out. When I came back in 1990 I did have the time. Daniel (Millar) had also picked up the Cabaret Voltaire, Can and Swell Maps catalogues. It was a similar situation to the TG stuff, some of it had already been released but no-one at Mute really had the time to devote the energy required towards the catalogue projects. So I took it over on a part time basis and it developed. At some point the Grey Area name and logo came to me and I developed that and it became almost a separate part of Mute. We go through the same distribution and production facilities, sales forces etc. but I tend to bring it back to basics, more low budget, which has its advantages because bands that are interested in releasing their past material are quite attracted by Mute because firstly, it's a label that's still going - a lot of independent labels from 10 years ago are defunct. Many bands were never properly compensated for their earlier recordings. So they see Mute in a sense, a safe place to be, and an honest place. We've always worked on a profit share basis.

I: How well have the TG CD reissues sold?

J: I would have expected better, but then we always expect better. The 'industry' is on a sales downturn at the moment. We did extremely well in America with 'Greatest Hits', which I've picked up from Rough Trade America, who released that in 1981. We put it out on CD and in North America it sold in excess of 11,000 - which is good. Over here, we did alright with it. I used that as an announcement that the rest of the catalogue was coming available quite soon. When we finally got the five titles out, and released them altogether it's a lot to expect for everyone to rush out and buy five CD's. It'll come.

I: Is The Grey Area primarily a re-issue label? Will you ever release any new releases?

J: There are no plans, The Grey area is a catalogue and re-issue outlet. Mute is the new titles. It may be that I issue at some point, material that hasn't been available before. With SPK, there will be a few tracks the have not appeared before. But I can't really envisage us dealing in contemporary recordings (whatever that is!), there's too many labels doing that. I don't value myself as an A&R person. I would feel the need to have a much larger budget, it's far too competitive at the moment, and I'm enjoying what I'm doing too much to consider it. The concept of singles and that sort of promotion really doesn't appeal to me at all. Having dealt with it before when I was at Mute, I did the marketing and overseeing of production, involved with Erasure and Depeche releases, it did my head in.

I: How do you go about selecting bands for the label. Do licences come your way or do you have to actively seek things?

J: It happens very embryonically. With TG and the Cabs, the offshoots of the Cabs - Richard Kirk and Steven Mallinder both had solo albums, I had to speak to Chris Watson and ask him about The Hafler Trio. From the industrial label, a most wonderful source, we got Monte Cazzaza, we're doing the 'Worst Of' Monte Cazzaza.

I: Do you ever have problems with obtaining certain licences?

J: Yes, I've been after the Neu! catalogue, they're contemporaries of Can. I've listened to the cassettes and it's astounding material, and very ahead of its time. There are three albums which

are licenced to a German label, who have the rights but don't have CD rights. I'm embroiled in a long process which you wished you didn't have go through in order to realise the CD issues. The band have now broken up obviously and they're now looking back at the catalogue and wanting to ensure that it's handled properly. It just takes time. If it's been 20 years then if it takes a couple more it's worth it to get it right, always making sure that all the band members are happy with what we're doing. Conny Plank was a member of Neu!. He died recently and I think it's very much a project of Mute that they do a tribute album to him. The other two members are each involved in their own projects. So situations like that are complicated, some of the other ones aren't so difficult. You do have to ensure that we do have rights, on the TG stuff, some of the singles e.g. 'We Hate You Little Girls' was released to Adolescent in America, we finally got the tapes from them. The contract had expired, but you do have to ensure that there's no come back on it. With Die Krupps, when they approached us with the compilation idea, there was several connections with WEA and Statik, so I did have to go through a bit of a process to ensure that it was all clear. There are some complications, but as I said earlier, A lot of the labels in those days, they weren't that brilliant on paperwork. So the rights quite rightly reverted back to the band, which is better. If I can deal directly with the band members, they benefit from it. Likewise we'll be doing the Thomas Leer / Robert Rental 'The Bridge' LP, which was originally on Industrial. So it just filters in. Zoviet*France: we're doing a retrospective of material that's been available on several compilations. We're putting it together in one form for the first time.

I: Why do you think it's important for all this music to be kept available? Do you think there's still a market for it?

J: I think there is definitely a market for this, but the primary market is, if you're looking at purely commercial terms, are the people who saw these bands, bought the albums when they came out and were very emotionally involved with the material. Now their albums are wearing out, they'd like to hang on to them because they're probably worth something, they have an emotional attachment to the records, so they come out on CD. I think we'll find, on the Industrial for example, there's a book coming out by Jon Savage, which works on the punk times, he was a very strong supporter of TG in those days. TG formed Industrial and Industrial forms a part of that book. The BBC are doing a Arena programme based on the book, of which Throbbing Gristle will be a part of. I think it goes in that sort of cycle, we will see the resuscitation I'm sure, there is an undercurrent of interest of people such as yourselves, Empty Quarter, Fractured, Soft Watch etc and there are a few other fanzines that are just starting out. There's a new interest, whether its coming from America or Europe, the likes of Skinny Puppy or Nine Inch Nails who are tagged as Industrial type bands.

I: Will some of the more experimental / uncommercial bands that are currently on Mute e.g. Neubauten, Laibach, Diamanda Galas etc move to the Grey Area? Some of these would seem more at home there.

J: Mute's an extraordinary label in that sense, I don't think anything is really out of place. When you consider we've just released Miranda Sex Garden, which is an album of madrigals. That's what you'd almost think of a radical departure from Mute, but then you think, Inspiral Carpets, Diamanda Galas, Holger Hiller, Nick Cave plus the soundtracks, it's a very varied label. It tends to be pigeon holed, but it's extremely diverse, you can't say that there's an actual Mute 'sound'. Diamanda Galas fits in wonderfully, she was on the Derek Jarman soundtrack 'The Last Of England' which was one of the first soundtracks we did. Her next album is going to be just voice and piano. With Non, I am hoping to bring them into the Grey Area, Boyd has just mastered Pagan Musak, some earlier material. We'll also get the 'Boyd Rice' and 'Physical Evidence' albums out on CD. I'd like to see that go through the Grey Area. Sounds for the terminally despondent.

I: Anything else....

J: I don't know, where will it stop? Like Mute, there's an immediate reaction or impression of Mute being a particular type of label, I think the Grey Area could suffer from that, although when people look a bit further than that, like on the 'Tyranny Of The Beat' compilation, you've got Swell Maps, Boys Next Door, Dome. It's so varied. I think in many ways it could be as diverse as Mute. With the Hafler Trio, Zoviet France, Chris Carter offering on occasion a more dare I say 'ambient' side, then you get to the Non's etc. if we could get Diamanda into there it would be good. There are a few surprises coming.

I: What stuff are you looking to release in the next few months?

J: I'm pretty well full up for the whole of 1992. The main projects will be SPK, which have not been available on CD before, there's some glorious material with that, especially the fourth album, 'Zamia Lehmanni', that's an extraordinary album. Graeme Revell now does soundtracks, and he got into it because of 'Zamia Lehmanni', he's been doing soundtracks almost ever since. Then the Cabs, the very first Cabs release '1974-76', another Industrial release, then Throbbing Gristle Live - mastered from the original cassettes onto 4 CD's. Chris Carter & Brian Lustmord did the mastering and a demonstration of the quality is on 'Tyranny', then

IN PRINT

SOFT WATCH - Issue 1 with supplement.

Soft Watch is a collection of addresses and reviews of practically everybody involved in industrial and related music, art, video and zines etc. Various products are reviewed and is an excellent source of contacts (especially abroad) and gives a good idea of what each individual is up to. Now comes with a supplement giving updates on the addresses. Highly recommended - for only four first class amps from A.G. BURNHAM, 70 Old Hinckley Road, Muneaton, Warks, CV10 0AB.

THE EMPTY QUARTER - Issue 2

Still the most professionally produced magazine with it's (sometimes overpriced) sales section. Articles on Sol Invictus, O Yuki Conjugate and a vintage SPK interview plus the largest review section you're ever likely to see. Next issue (3) should be available by the time you read this - complete with Konstruktivits, and an interview with Coil. Available for £1.50 from THE EMPTY QUARTER, PO BOX 87, Ilford, Essex, IG1 3HJ

N D - Issue 14

This mag concentrates on more unknown (well I'd never heard of hardly any of them) artists, musicians and performance artists. Printed on high quality paper, it's an interesting read for people interested in more underground artists and performers. Also included is a list of current mail-art projects and addresses for you to participate in. So if you're interested in mail-art, this could be the mag for you. Available from N D, Po Box 4144, Austin, Texas 78765 USA.

GRIM HUMOUR - Issue 16

Issue 16 of the now well established Grim Humour, this large A4 mag covers a wide area of music on the punk-noise-industrial borders. This issues interviews include Gods Bullies, Cindytalk and Lydia Lunch to name but a few - and the first 500 copies come with a free 7" single with the excellent Splintered and the not-so-excellent Cindytalk. Reviews are short but there are loads of 'em. Available for £2.50 with 7" or £1.50 without (Includes P+P).

Also, still available are a few copies of issue 15 with the 'Tearing Down The Barricades' l.p. with Splintered, Sofahead etc. and articles on Tad, Skullflower, Henry Rollins and Coil. Available for £4 (IncP+P) from GRIM HUMOUR, 7 Wentworth Gardens, Bullockstone, Herne Bay, Kent. CT6 7TT

NEWZLETTER - Artware

This is a zine and catalogue of releases available from ARTWARE AUDIO in Germany. Many of the releases are available over here - but some of the 'Europe-only' releases are worth buying. Reviews are also included but are mostly in German - as is the David Tibet interview!!!!!! The mag also comes with a 60 minute sampler cassette of music available from the catalogue containing around 20 2-3 minute snatches of music. A really good idea!! Available for 4 DM from DONNA KLENN, Artware Audio, Taunusstri 63b, 1200 Wiesbaden, West Germany.

NETWORK NEWS - Autumn 1991

Network News is run by active members of Nocturnal Emissions. Articles range from writings about the band themselves and other individuals as well as various articles about various subjects. Also included are reviews of music and fanzines. Also available is the Earthly Delights mail order catalogue with lots of goodies (mostly reasonably priced!) from the likes of Hafler Trio, Muslingauze and Nocturnal Emissions themselves.

Back issues of Network News are also available. Most recommended is Issue 2 - Autumn 1990 with interviews with Zoviet France, Walter Adler and Muslingauze. Subscribe for £5 UK - £6 Europe - £7.50 USA & Canada - £8 rest of world. Write to: EARTHLY DELIGHTS, Po Box 106, Newcastle Upon Tyne, NE99 1QG

FEAR AND LOATHING - Volume Nine

This is another fanzine that tries to bridge a gap between techno, indie, industrial and punk/hardcore. Interviews and articles with Frontline Assembly, Test Dept, Death In June, Flux and Nova Mob. Some of the interviews are a little short and the typing and printing is terrible. The usual short'n'sweet record reviews are included. If it was properly typed and better presented it could be a superb fanzine but seeing as it's got such a good line up of interviews i'll let it off this time. Write to Andy, 2 Faussett Hill, Canterbury, Kent, CT4 7AH.

CHRIS AND COSEY

Chris and Cosey are two people that need no introduction. After the split of Throbbing Gristle in 1981, they have continued to make records by themselves as well as many collaborations with a wide variety of musicians. I started by talking to Chris Carter about the recent Throbbing Gristle re-releases and how he felt about working again with the music originally created over 15 years ago.

I: How did you get involved with the remastering of the TG albums to CD?

CC: We've had a really close relationship with Mute for years anyway. It came about because of The Grey Area. One of the first things they were wanting to do was the complete Throbbing Gristle catalogue on CD. We wanted to give people the best that we could from the master tapes we had. The first thing we found when we went to the original master tapes that they were in pretty bad condition. If we hadn't got them and remastered them then they probably would've gone beyond repair. '2nd Annual Report' was originally recorded on one of my Dad's old stereo machines on a second hand tape - in those days we couldn't even afford a new tape. That was a bit of a problem because the tape originally had some classical music on it and when we recorded over it it hadn't quite rubbed it all out, so we came across things like that. On a lot of the tapes the oxide was shedding as we were running them through the machines. We had to stop after every track and clean all the heads. It was a bit of a nightmare really. It took a lot longer than we thought. It actually took in real terms a couple of months of work - but spread over about a year.

I: I haven't actually heard the '2nd Annual Report' CD yet.

CC: It does sound quite good. A lot of people were surprised when they heard it. We did clean it up quite a lot. Originally we were going to go to a company called "No-Noise" which uses computerised de-noising systems, but they charge around 100 per track and we had so much stuff that we couldn't really afford to do it. What we did was Mute suggested that they pay me a fee and we'd bring all the stuff to our studio - we have quite a lot of equipment here anyway. We have some nice tape machines, de-noising equipment and processing stuff. So we did the best we could without taking the intrinsic quality out too much. We cleaned it all up as much as we could. We had to get approval from everybody else in Throbbing Gristle and at Mute so that we didn't clean it up too much. It's come out quite well because on a lot of the original records there was a lot of surface noise - records aren't the best sort of medium anyway so we thought that if people are going to the trouble of buying a CD we should give them the best we could. Then that went on to the artwork. We did as much with the artwork as we could. We went back to our archives and got loads of photographs, press cuttings and things like that. We wanted to make it something special.

I: You're also compiling a 'Best of Live' set of CD's as well....

CC: We finished that a couple of months ago. That was a real headache because we had to go to cassette for that - some of it was a bit dodgy. When they first talked of doing the live thing I just said a couldn't do it because there was so much work involved. What we basically had to do was listen to all 24 hours and then edit that down onto some sort of double or triple CD album. What eventually happened was we got a friend of ours, Brain Lustmord - he's a real TG freak and he sat down for a couple of weeks and went through the whole lot, logged all the tapes and suggested the best tracks, ideal tracks and tracks that gave a good representation of what TG were like live. We came up with different short lists and sent them out to all the members of TG and Mute. We then whittled that down to three CDs. He then came up to our studio with all the tapes and we spent about three days mastering all those cassettes through all the processors and gear we have. We had to process them quite a lot to get rid of the noise, and

sometimes we added a little bit of artificial ambience or something. We had some cassettes... like two or three cassettes if the same gig and what we tried to do was mix the best bits in, because we had versions straight off the mixer that were very good quality but sounded a bit dry and sterile, and then we had a really good version from someone in the audience but there'd be all these people talking in the background. So we had to use all these tricks to get rid of noises like that but still get a feeling of the gig. Once we'd done that we digitally mastered the whole lot onto DAT and edited the whole lot together. The live box set is good because I think people are really going to get value for money. The shortest CD is about 70 minutes and the longest is about 76. We've really crammed a lot of stuff onto it.

I: When is it likely to be out?

CC: Well, we've had a few legal problems over it and a few delays and problems with deciding on artwork. It's a funny situation because it's not an entirely amicable situation between all of us. Me, Cozey and Sleazy might decide on one thing and Gen might not like it. Originally it was going to be released this October, but I don't see it coming out until next year.

I: What about the videos, they've all been re-released by Jettisoundz...

CC: I think they're all done now. We weren't totally happy with what they did with them. On some of them they'd edited in so-called 'Industrial Footage'. Jettisoundz got hold of some of this stuff of just machines, industrial machines, cogs and conveyor belts and stuff like that, that bear no relation to the gig at all and nothing in common with Throbbing Gristle. They just edited these bits in over the top. It just spoils it really. Some of the shots of TG were sometimes a bit long and static, but I'd rather see that than a completely arbitrary and unrelated fill-in. It's good that they're available and people can see what we were like, but again, I think, with a lot of the Throbbing Gristle live stuff, you need to give people a slightly edited version of it because some of it wasn't to everybody's taste and it did go on a bit sometimes. If we'd had a chance and also the time and money, we'd probably have edited together a live video version of the CD, which would have given people edited highlights.

I: How do you feel now, looking back at what you've done over the past 15 years, are you still proud of them?

CC: Oh yes, very. It's funny going back and doing the remastering, you get very nostalgic about it in a way. When you haven't heard it for so long and then you're thrown right in the middle of it again it all comes back to you - doing different gigs and songs and all the situations that were going on at the time. It was a very intense time anyway, you'd never forget a lot of it. And when you're in the middle of remastering it, it really brings it back to you. There's some fond memories there and I'm quite proud of what we did. We had quite an impact on the music industry.

I: You can still hear a lot of references to TG all over the place.

CC: Quite a lot. I read something today. I went into Smiths and just picked up a magazine and there was someone going on about Throbbing Gristle - Vic Reeves or someone like that. It's funny how many people it touches.

Cozey then takes over.....

I: I was just asking Chris about do you still feel proud of all your previous work?

CFT: I heard what he was saying to you about the remastering. It seemed to sound better now than it did at the time. In retrospect, there's been certain times when I've said "it's bloody good this isn't it". Whereas at the time we were so busy doing it, we had a totally different attitude of mind when it was all going on. It was such a struggle, you were so busy just getting something done that you didn't have time to reflect on what you were doing. You can look back on it now and think - "You can see why people sat up and thought 'this is good'"

I: There's was nothing else at the time like it....

CFT: Exactly. That was the reason we did it. To knock the music scene senseless was the main motivation, and to put something in there about real life for a change.

I: Can you still see yourself making music in 10 - 20 years time?

CFT: I don't know. I said this to Chris about six or seven years ago when we moved here. I said "I don't see us doing this for the next five years do you?". I don't know what we'll be doing. I just don't think of it like that. Sometimes I sit and think what I'll be doing in five years time.

I: Would you like still to be making music and making videos - working in that sort of area?

CFT: Yes I would, because I'm still enjoying it. I seem to have got a second wind if you like at the moment. After so long - when you've been doing this for about 10 or 11 years you sit and you think "I don't know if I want to do this". There's certain times when I'd sooner be in the darkroom doing some nice black and white prints or doing some videos or writing. Then all of a sudden I got a surge of energy for doing music again. It's just on a different level in a way. It's weird. I tended to relax into it about three or four years ago - it became a way of life like the art performance did. Then all of a sudden it shot out of being a way of life and all these new ideas started coming through. It's quite a different approach to it really.

I: Do you listen to a lot of music at home?

CFT: Quite a lot. I don't listen to music to keep abreast of things, because I've never done that really. You hear things as you go about your life.

I: What sorts of musicians do you admire?

CFT: I just admire ones that stick to their guns. I can't stand the so called sellouts... I can't stand people who trivialise their work and are just an embarrassment to watch. I like to see people retain their strength on whatever level.

I: Anyone in particular?

CFT: I think Peter Gabriel is one. Because even when he reached out and worked with Kate Bush etc he still came up with something really good. He actually worked WITH her and the end product was a bit of each of them - not just a Peter Gabriel song with Kate Bush singing in the chorus. I just like people like that. They don't pretend to be anyone they're not. I don't stick with people regardless, I just pick odd things up that people do that I enjoy, then I go off them for a while, then back to them again.

I: Why did you get involved with a foreign based record label? Is it because of your popularity in Europe rather than the U.K.?

CFT: Yes, it's because there weren't any labels in England that we could work with or could give us what we wanted. We wanted a decent advance, total commitment and to make the whole Chris & Cozey back catalogue available. When we came to leaving Rough Trade that's what we wanted - all the back catalogue re-pressed because we were getting people still wanting it and we just couldn't keep up with it mail-order wise. We knew that it should be out there - even if it was just kept 500 at a time after the initial pressing - it should still be available. I got in touch with a few people and discussed what we wanted, I don't know if I demanded too much or not, but it's no more than I'd demand from myself really. Someone suggested Play It Again Sam in Belgium so I rang them up and spoke with Kenny.

I: And they were quite helpful....

CFT: He was great, he was really good. Straight away we talked about the back catalogue and what we wanted to do, how we'd do it and when we'd do it.

I: Was he aware of all your stuff?

CFT: The guy in the company with him (Michel!?) who runs the publishing side was heavily in TG when it was out so he knew all our history from that. Kenny knew anyway, he was into all that kind of music at the time.

I: In your latest newsletter it says that you're giving up touring. Does that mean that you're never going to play live again or will you still play one-off gigs?

CFT: It's just that the whole gig scene has got into that 'Rock'n'roll' circuit again, there's no kind of alternative venues, or sympathetic venues to our kind of music. If we want to play live again I'd like to do them in a special place where they know what our music's about - and they'll go along with us and actually supply the stuff that we want to represent our work.

I: Are people much more helpful abroad than the UK?

CFT: They're much more helpful in Europe than the States - well it's different actually, I can't say they're more helpful. It's just the venues are better in Europe for our kind of music. The venues and the people who run them know our kind of music and audience. Whereas in America a venue can have reggae one night and then us the next, then heavy metal the night after that. It's just a music venue in America. The clubs we played in America, they'd get video gear in for us and stuff like that. It's not that they're not helpful in that respect. It's just the situations that were different.....

I: Do you still have any contact with the people from the TG era, Slezzy, Monte Cazzaza etc.

CFT: We keep in touch with most of the people. Monte, Slezzy and all that lot. There's Daniel and Boyd Rice, just about everybody. There's very few I've lost touch with. I haven't seen Mark Perry though for years and years.

I: What about Dave and Annie from Eurythmics? Do you ever see them?

CFT: No - You can't get past their P.R. People or whoever they are, the people who look after them.

I: Were you quite friendly with them back when you did that record together?

CFT: Yes, that's what upset me, the fact that I had to give up ringing someone up that I was friends with.

I: How did the 'Sweet Surprise' record come about?

CFT: Dave had been to TG gigs in the past, and me & Chris lived in Hornsey, and they lived in Hornsey, where their Church studio is. We used to live up the road from there. Before they had The Church, they used to have a studio in Camden Town. It was a friend of mine, who used to be in with the performance art side of what I did, who was doing publicity for them or something. He knew us and Dave said 'Do you think they'd be interested in working with us' so we just got together. It was as simple as that. It's weird seeing them on T.V., I doubt if I'd even know them now. People change so much. It's just a shame really.... well it's not - they've done well.

I: You've got no ambition to be like that.

CFT: None at all. I've watched people like that and I think 'I don't want that to happen to me'.

I: Do you still use subliminals on the more recent records? On the earlier ones you actually stated it on the covers.

CFT: It became a bit of a cliché in the end. We stopped putting it down. You get instant credibility if you mention subliminals or Aleister Crowley so we stopped mentioning things like that. They're still in there off and on. It's not a deliberate act now. It's quite often done accidentally. Something can be there and we'll like it right up to the last minute of doing the mix, then we'll suddenly think we don't like it but we don't want to get rid of it all together so we'll tuck it away.

I: What kind of reaction have you had regarding the earlier records? Do you get people writing to you telling you what they've found in certain tracks?

CFT: We do, and some people are really accurate, they actually get it right, but we never tell anybody what they are. Some people have got it spot on and other people have come up with things that they've heard which have actually sometimes been the inspiration behind a track, but aren't actually audibly there, which is weird. They've obviously picked up on what the track is about and thought that was subliminal when in fact it wasn't - it was the inspiration of it, which is quite nice to think that you can get that across without having done anything other than the music. People write some really fantastic letters to us about our stuff.

I: Do you get lots of letters?

CFT: Yes, it's hard to keep up with them sometimes. I don't throw any away, I usually write back to every one at least once. And then by whether they reply or not you know whether they're going to be OK. I got a letter off someone today from America, who has been writing to me on and off for about three years, and this is the first real letter I've had off him, when they've suddenly opened up? It's really quite odd, but it's nice.

I: Which record are you most proud of, out of all the ones you've done?

CFT: I don't know, it's not records as such it's tracks. I tend to like particular tracks. I can't pick one out that's my ultimate favourite, because they're all done for different reasons. They're all valid in their own right. I can always think of my least favourite album but when I go back to it, I think "It's not the album, it's what was going on at the time" that makes me think I don't like it. Then I go back and listen to the tracks and think "this is off Techno Primitiv and I'm not supposed to like this album" it's just the whole thing of what was going on with Rough Trade and the disputes over payments and things. We'd just parted with them at the time. The words 'Techno Primitiv' sum that up to me. But if I take the tracks out individually they're some of my favourite tracks. I just have this thing about it now, It's

just a symbol of what went wrong with Rough Trade.

I: What are you working on at the moment? Are you still doing videos?

CFT: We want to do some video work, but we want to get working on a new album. We want to do another Elemental 7 type album really, to do some more soundscape music, and also some more Chris & Cosy music as well. We want two albums out. We don't know which one will turn up first when we go into the studio.



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REVIEWS

ANTONYM - 'Native Distoepan' Cassette

Put together by the man behind the excellent 'Soft Watch' magazine. This tape is every bit as good as his publication. Tracks of disjointed rhythm are separated by fragments of sound ranging from loops to white noise. This cassette manages to bridge the gap between all out noise and rhythm. Check out our cover tape for a taster! - Highly Recommended! £2.50 (Inc P+P) from A.Burnham, OBSIDIAN TAPES, 70 Old Hinckley Road, Nuneaton, Warks. CV10 0AB

VARIOUS - 'Shake The Foundations' Cassette - Chainsaw Cassettes

This is the third Chainsaw compilation with unreleased tracks from 12 bands / artists. There are too many tracks here (23) to go into any great detail - but the highlights here are the tracks by Psycho Karaoke, Symboliks (Especially 'Behind The Word'), Chemical Plant, and two tracks from Somewhere In Europe. Overall 80 minutes of Music (on Chrome cassette!) for only £2.50 (IncP+P) from: R.Gallon, CHAINSAW CASSETTES, 11 Layton Road, Islington, London, N1 0PX

VARIOUS - 'Inri' Cassette - Cold Spring

Released as part of Cold Spring's Reissue schedule. This was the label's first release - apologies are made for the sound quality which varies from track to track, as does the style of music. Venus Fly Trap provide a Goth-type rock, while Sedition provide the Heavy Metal. Handshapes Cathedral are the token Nurse With Wound type band. Highlights of this compilation are tracks by Bruise, two unreleased Psychic TV live tracks and a superb track by the Grey Wolves - 'Psychic Rising' - this track is so good that it more than makes up for the dodgy ones. A worthwhile compilation - especially if you're a Psychic TV fanatic! Available for £4.20 (IncP+P) from COLD SPRING RECORDS, 87 Gloucester Road, Delapre, Northampton, NN 9PT

ANOTHER HEADACHE / dROME - Split 7"- Work In Progress

The first vinyl offering from Work In Progress Records. Two tracks, the first 'Father' by dROME is a wave of distortion and feedback with a Jim Jones (so I'm told) speech in the background. The second side is by the superbly named Another Headache, 'Cacophony Concerto 2nd Mvt' is an excellent balance between soft and power electronics. I can't wait for a whole album (from either band!). Buy this for £3.00 (IncP+P) (\$5.00 NOT INC P+P) from WORK IN PROGRESS, 210 Pitshanger Lane, Ealing, London, W5 1QG

CONTEXT - 'Changed Music 2' - Cassette - Cold Spring

Now this is good stuff! This is the 53rd release by German band Context. It consists of one long track (60 minutes) of pure ambient electronics. Obviously influenced by Tangerine Dream the whole piece flows through the speakers creating a strange, but peaceful atmosphere. The only criticism is that the cassette is a little too hissy when played loud. If it was available on CD it'd be even better. £3.70 (IncP+P) from COLD SPRING RECORDS, 87 Gloucester Avenue, Delapre, Northampton, NN4 9PT

COSTES

Costes has sent me 2 cassettes and 2 CD's - 1 each in English and French. Quite frankly, I really don't know what this guy's on about. Each CD and cassette contains around 20-25 short songs (the term song is used loosely!) where Costes talks, sings and shouts (often obscenities) over badly recorded instrumentals. This really has to be heard to be believed!!!! Every home should have a Costes record - even if it's only used to scare the neighbours away. Write to Costes - buy one of his CD's or tapes (Lungfarts CD especially recommended) and he might even send you a picture of himself naked (he sent me some!!!!) 'Lungfarts' CD (70 francs) or £7 (IncP+P) 'The End Of The Trail' Cassette (40 Francs) or £4 (IncP+P) Send cash or IMO to: COSTES, 13 Quai Du Square, 93200 Saint-Denis, France - Go on, treat yourself!!!!

VARIOUS - 'The Tyranny Of The Beat' CD - Mute

This is a CD only sampler of bands on The Grey Area. It covers all the bands we know and love. Classic industrial bands such as TG, the Cabs, Mon and Monte Cazzaza rub shoulders with post-punk guitar bands like Wire, Swell Maps, and the Boys Next Door (Nick Cave's first band!). The inclusion of a track from 60's Avant-Garde band CAN show the sheer diversity of The Grey Area's catalogue as well as CANs influence over modern music. Highlights are TG's 'See You Are' remastered from a live gig in Manchester, 'Tanz Debil' by Einstürzende Neubauten, and the utterly stunning 'In Flagrant Delicto' by SPK - A great taster of the forthcoming SPK CD re-releases - I Can't Wait!

DOMINATOR - Dominator 1 - Cassette - Mindscan Cassettes

Straight from the William Bennett school of music come Dominator - the band that try to out-white Whitehouse. The format's the same - screechingly high pitched noises, distorted and delayed vocals and lots of pain. On one side we have four danceable ditties including the ultra-sick 'Cot Death' complete with crying babies (Yuk!). On Side Two we are treated to a Live Action (another Whitehouse phrase) from 1989. Apparently they already have a CD out - which could be interesting but to be honest, they don't come anywhere near to Whitehouse in terms of power, pain and downright silliness.

But if you're fed up with the lack of new material from Bennett & the Boys - this might be the band for you. £2 (IncP+P) from R.MAYCOCK, Mindscan Cassettes, 71 Millmead Road, Margate, Kent, CT9 3QJ

FACTOR X / THE CHEESEMEN - Gestalt / Strong Enough To Care

This split cassette contains nearly a whole album worth of material from each band. Side one contains 6 songs and 15 sound snips! Musically, it differs from track to track, the first 'Springtime' consists of a continuous tick, stabs of sound and a whining vocal - although it doesn't sound too exciting - it's actually quite effective. The second track 'Ahava' uses just a jangly guitar & voice samples and is probably the least interesting track on this side. The best however is 'I Love You', an energetic bass and beat overlaid with female moaning and groaning of a very dubious nature! The remainder of this side tends to drift off into continuous/wacky type noise pieces which is OK for a couple of listens - but isn't something I could listen to a lot. THE CHEESEMEN side contains 9 very poppy / jokey songs mainly played with an acoustic backing with guitar and occasional cello, drums and noise. Classic song titles include 'Christmas In My Pants' and a cover version of the Rainbow theme!. What are these people on about???? Write to: Po Box 152, Exeter, Devon, EX4 1QH

MORPHOGENESIS - Stromatolites - Cassette - Direction Music

When I received this tape and read that it contained two side-long pieces of improvised electro-acoustic music I thought Oh-No-Boring - but I was wrong. What we have here are two well organised pieces of avant-garde music which manage to tread the (thin) line between easy and difficult listening. The majority of instruments used are 'home-made' e.g. springboards, water machines and short-wave radios as well as treated violins and voices. Musically, it's not a million miles away from 23 Skidoo's 'Culling Is Coming', or Coil's 'How To Destroy Angels'. At 25 minutes per side, it might be a bit too much to take all at once, but in moderation - you can't go wrong. £4.50 (+55p P+P) from: Peter Harrison, Direction Music, 28 Nant Y Felin, Penræth, Anglesey, Gwynedd, Wales, LL75 8UY

SMELL & QUIM - Jesus Christ - LP - SHF Records

The first thing I want to know here is where the hell do they get all these sick pictures that they use on their covers and labels? YUK!! Anyway to the music. 'Jesus Christ' is S&Q's first full length vinyl LP containing mainly (instru)mental pieces of music with occasional screaming voices. Influences are from the NWW / Whitehouse side of things, i.e. noise overload - high pitched screeching, heavy noises, distorted guitar, clanging metal - it's all here!! This really is heavy stuff - which is OK if you're into out and out agony, but to be honest this is a bit too painful for me! One for the REAL pain lover!!! Available for £6.00 (IncP+P) from the address below.

SMELL & QUIM - Scum Grief - Flexi

This deluxe flexi-disk package is the second out of three items by S&Q, It's also my favourite. The cover comes complete with (yet) another tasteful piccy. The track 'Scum-Grief' is different to most of the other stuff the band has done. It's still completely unmusical and fairly disturbing - but it's not so painful to listen to. Constant thudding noises are mixed in with a whole arrangement of low pitched wails and clanging noises to create a completely frightening atmosphere. Powerful stuff!. Available for £1.50.

SMELL & QUIM - The English Method - Cassette

Now this one is wierd! For a start - the song titles just run into each other - so it's hit and miss to know which track you're actually listening to. The music on this cassette ranges from disjointed piano with screams, moaning and groaning noises, a bit of metal bashing, more screaming, and a medium describing in detail a child's murder - Hmmm. There are a couple of stand out tracks. The third track on side one (I think it's called 'Lurve') is probably the best, electronic drums with sampled and mixed up voices and vocals. Most of side two is taken up with one long track (possibly 'The English Method'). This one also uses a constant drum beat coupled with similar noises used on the 'Scum-Grief' flexi. One thing you realise about the people behind Smell & Quim - they're completely mad!! Buy at your peril. £3.50 (IncP+P) From either: PA WALSH, 172 Ealand Road, Batley, West Yorkshire, WF17 8JF <<OR>> D WALKLETT, 3a Market Street, Paddock, Huddersfield, West Yorkshire, HD1 4RT

ONOMATOPOEIA - It's Onomatopoeia - LP - Cheeses International

To be completely honest - I was hoping not to have to review this, because I'd seen reviews of it before saying it was a right rip-off of Nurse With Wound, and not being a fan of NWW at all I was sure I was going to hate this. Well - I was wrong. The pieces on this record are long and unmusical, with lots of whining sounds and delayed vocal noises, but there's something about it that I like. The 20 minute track on side two 'It Was Due To A Disordered Mind' is my favourite. It's really hard to describe but it flows so well you hardly notice it lasts 20 minutes. The song titles are a bit long and silly (how do you interpret 'A Free Dead Dog With Every Jar' ??) but I don't really mind. Available for £6.00 (IncP+P) from: Steve Fricker, Cheeses International, 515a Christchurch Road, Bournemouth, Dorset, BH1 4AG

ENTRE VIFS - L'ordre Par Le Bruit - CD - Artware

This CD contains 4 live instrumental sessions (63 minutes) of improvised electronic noise. It's also one of the most extreme musical pieces I've ever heard. Sounds are created by such instruments as the Rumbler, Electrlyre, Crackler and New Shriller!! then layered over each other creating an

overall aural image of someones head being crushed by a pneumatic drill!!!! I can't imagine anyone listening to this for pleasure. If you think Whitehouse / Skullflower / early Current 93 is painful / unlistenable / extreme then buy a copy of this. As for me - my head hurts! Ouch!!! Available for 32DM from Artware (Address below).

DE FABRIEK - Made In Germany - CD - Artware

De Fabriek (meaning The Factory) started in December 1977 as a collective project to do minimal experimental music. The CD (I would imagine) is a compilation bringing together material recorded between 1977-1991. The CD contains just one long 75 minute track made up of a number of recordings of music, noises and interviews. No track listing is included and an idea of when each section was recorded would have been nice. The music is mainly electronic based with disjointed computer rhythms and treated vocals. Occasionally this breaks to give us pieces of dark industrial noise. By the nature of the CD being one long track to lose the ability to easily skip sections you don't like (maybe this was intentional!?) so you easily lose where you are. Some of the musical segments are superb - about half way in there's a great piece of primitive electronic music with pipes floating over the top. It's the last 40 minutes of the CD that make this worthwhile. Track after track of rhythmical electronics - superb. Recommended (especially if you skip through the first 25 minutes or so). Available for 32DM from Artware

NARWAL - The Album - LP - Artware

This is possibly one of the best things I've been sent so far. This album contains 2 side long pieces of ambient electronic music. Side One starts off a bit like Tangerine Dream, but after about 5 minutes it changes to orchestral, then to choral then back to TD again. The piece then breaks off into (un)organised electronic noise and then back again. Side Two - Nirvana, begins with an orchestral backing mixed with Indian instruments then the soothing electronics take over for practically the remainder of this side until right near the end where a mid 70's Kraftwerk type beat breaks in for a few moments before letting the atmospheric sounds take us to the end of the piece. What makes this album so enjoyable is the sheer variety of sounds used throughout the records and the atmosphere is creates is wonderful. Thoroughly recommended. Buy a copy now!!! Available for 24 DM from Dorna Klemm, Artware Audio, Taumusstri 63b, 6200 Wiesbaden, West Germany.

SHARKBAIT - Blowtorch Facelift - CD - Primitex Releases

Sharkbait hail from San Francisco. They use all manner of instruments to make this recording - ranging from the usual bass and guitar, to sheet metal, electric jackhammer, CB radio, 40 gallon fuel tank, bamboo flutes, gongs and a 10" x 36" 28 ga. ventilator shaft !!!!! If you're expecting an all out 'death by drums' a la Test Dept, SPK etc you'd be wrong. There are times where the percussion is loud & heavy e.g. track 1 'Vertical Assault' but for the most part percussion is used to create a more commercial sound. Some of the tracks here you could dance to - some of the more guitar orientated tracks could pass into the Swans / Prong type of sound. There are even a couple of ethnic tracks consisting of just percussion and bamboo flute. The final track 'War Crush' lasts nearly 15 mins and combines a lot of the sounds used throughout the rest of the CD onto the one track. Sometimes you can't tell that it's actually metal they're bashing - but it's certainly not normal drums. It's good to see a band using these ideas to create something that practically everyone could enjoy. Recommended. Write to: Primitex Releases, 3501 California Street, Suite 204, San Francisco, CA 94118, USA.

DEATH IN JUNE - Cathedral Of Tears - CD - NER

Hmm! Well, this CD only release basically comprises the 'Leftovers' from the 'Brown Book' LP and 'The World That Summer' LP that didn't make it onto the 'Corn Years' CD. Yes, admittedly it does boast two new tracks in 'The Brown Book (re-read)' which is radically different to the 'Brown Book' version and 'The Cathedral Of Tears', an excellent live affair recorded earlier this year but a few new tracks / remixes or live tracks would have been welcome. Not exactly great value for money, nor an essential purchase unless you're a fan, far better DJ goodies can be found. Very nice packaging though. I still love (?) this group. (Robert)

SKULLFLOWER - Rift/Avalanche - 7" - Majora

Instead of inflicting pain on us here now, Skullflower have gone across the great pond to conquer the Americans with two new songs (I think) on this American released 7". Did it ever come across here? Well, no surprises, it's your basic guitar-overloaded Skullflower sound. Whether you listen to a Skullflower record or band your head against a brick-wall you get the same feeling of pain in your head after a while. Give them hell! Brutal release! (Robert)

MATRIX 3.2 PROMOTIONS - The Hibernation Of Molluscs - CD

This CD seems to be a collaboration / compilation of tracks centred around T.H.(C)3.2. It's all very confusing as to who or what you are actually listening to. Anyway - This CD contains 17 tracks (70 Minutes) of quite listenable rock/punk/poppy songs. The majority of the CD is guitar orientated and at times seems to share more in common with the Sub-Pop / Mudhoney type scene than an Industrial one. The first two tracks are quite enjoyable rock type songs as is 'American & Confused' (as used on our cassette). A couple of the more experimental tracks are 'Snoyrbme Ha (Lament For Dali)' and 'Jars & Veins'. Then the rest of the CD is taken up with strange (and sometimes badly produced) quirky pop/rock songs. The packaging & artwork is excellent but hard core industrial fans will hate the music. Our of 17 tracks here - there are about 5 or 6 that I really like - bit of a waste really. Available from MATRIX 3.2 PROMOTIONS Ltd, Po Box 3.2, Cambridge, CB1 4UQ

THE STATE - Control - CD - Sound Sound

Stanza from the State is probably best known for his involvement with Bourbonese Qualk and Nocturnal Emissions. This is the third audio release by The State. Consisting of mainly instrumental pieces. The style is constantly changing, some of the tracks, 'Kiss The Sky' would make a great soundtrack to a sci-fi film. 'Deva State Ion' & 'Democracy' cross into Hardbeat territory. But there is much more than just this, 'Evergreen' has an ethnic feel to it, rather like Muslingauze. 'Meltdown' uses electronics and saxophone to great effect. Some of the more atmospheric pieces are towards the end of the CD - 'The Only Revolution In Town' and 'This Is The Way It Is' use guitar and samples to create a sound very reminiscent of Durutti Column / Vini Reilly. This is a CD which tries to cover a lot of musical ground - and on the whole it succeeds. Available in he shops or direct from. SOUND SOUND, 92 Lilford Road, London, SE5 9HR.

LE SYNDICAT - Sardaapale - CD - Staalplaat

I don't know anything about this band apart from Ruelgo The Dwarf is also a member of experimental noise band Entre Vifs (CD reviewed earlier). What we have here are 8 tracks of Techno/Hardbeat at it's very best. I must admit I'm a big fan of this sort of stuff so from the first beat I was hooked!! There is no singing - just occasional voice samples and the song titles are great 'Inertia Control' borrows a Hip-Hop / De La Soul type beat and turns it into a techno masterpiece, and you can't go wrong with a song called 'Cosmic Food Fight' can you??? The last track 'Desastre-D' starts in a haze of noise then develops into a pulsating slab of hard edged techno. Easily the best techno release i've heard in ages. Buy It!! Available from: STAALPLAAT, Po Box 11453, 1001 GL, Amsterdam, The Netherlands.

TRIPTIC OF A PASTEL FERN - The Crushing Evanescence - Cassette - Poison Plant

This is one of the only things I've received so far from America. The tape starts with a listenable electronic instrumental, from there it goes downhill. The second tracks 'Tripych' is a whacky track with spoken dialogue over a drum beat - not my sort of thing I'm afraid. For practically the rest of the cassette the songs continue in this vein. The only other track I like is the instrumental 'Earliest Memory' on Side Two, but the rest of the cassette is just a bit too whacky for me. Available for \$6 (Inc P+P) from Poison Plant (Address below)

VARIOUS - Music Electronic 1989 - Cassette - Poison Plant

After hearing the first of the two tapes sent to me by Poison Plant - and not particularly liking it. I was a bit worried as to what to expect from this compilation. The first four tracks by 'Triptic Of A Pastel Fern' were better than the tracks on the 'Evanescence' tape, but still not something I'd listen to again. The rest of the tape, however, is superb. Five different solo musicians each contributing one or more tracks of quality atmospheric (mainly instrumental) music. My favourites being Rob Lipperts 'Tear Us Down' and the two tracks by George Fox on Side Two. My advice is to skip the 'Pastel Fern' tracks (sorry guys) and buy this tape! Available for \$5 from Poison Plant, 3553 Martha Custis Dr. Alexandria, VA 22302, USA

KEVIN O'NEILL - Yggdrasil - Cassette - Direction Music

I know very little about Kevin O'Neill, other than he has already released 6 albums and has established himself as one of the leading synthesiser musicians (so it says in the press release). Anyway - the first track 'Ruth 66' didn't particularly excite me - sounding a little too 'New Age' for me, but thankfully it's the shortest track on the tape. From then on it's up up up! The second track 'Yeti' and the 23 minute 'Yggdrasil Pts 1-8' are much better - well arranged, atmospheric instrumental synthesiser music. The second side begins with a 13 minute track 'Talesin' and then the rest is recorded live at Cardiff University. If you're into the more peaceful side of music - This is for you. I loved it!. £5.55 from Direction Music.

ANDREW PINCHES - White Harpoon - Cassette - Direction Music

Andrew Pinches is another musician working in a similar area to Kevin O'Neill. Here we have two side-long pieces of (Yep - you guessed it) atmospheric synth music. Of the two sides, the second is my favourite with simple melodies and occasional percussion and breathy vocals. This one is a bit more new-agey, and I must admit I prefer the Kevin O'Neill tape to this one - but if this is your thing - you won't go far wrong with this. I don't have a price for this (should be about £5) from Direction Music.

VARIOUS - Cyfeiriadau Gwahanol - Cassette - Direction Music

This is a budget priced compilation sampler of tracks from the first 11 releases on Direction Music. It contains a wide variety of music in the experimental vein. From the ambient synth of Kevin O'Neill to the electronic drones of David Prescott to the Avent-Garde sound-collages of Gen Kent Montgomery to the metal percussion of Zabel/Thomasius. There's even an acoustic guitar track. This compilation is a great introduction to the wide range of music Direction offers. A must for experimental/Avent-Garde fans. £3.55 (IncP+P) from P.Harrison, Direction Music, 28 Nant y Felin, Penrth, Anglesey, Gwynedd, Wales, LL75 8UY

CHEMICAL PLANT - Cassemtex - Cassette - Chainsaw Cassettes

This is industrial in the real sense. Recorded on location (although it doesn't tell you where). Chemical Plant seem to use anything and everything (as long as it makes a loud noise) in this recording. From the first two tracks which use what sounds like pneumatic drills and industrial digging equipment you know what to expect. - noise, noise and more noise - there's no melody and

very little rhythm. Vocals (of the distorted kind) are used occasionally as on 'Surveillance'. 'Genetic Fingerprinting' uses recorded voice-overs over a depth-charge type noise. As you've probably guessed I'm a person who likes a bit of melody or rhythm with my noise - and as this offers very little apart from clang, crash, boom - it isn't to my taste. Having said that - I'm sure there are loads of people out there who'll love it! £2.50 (IncP+P) from R.Gallon, Chainsaw Cassettes, 11 Layton Road, Islington, London, N1 0PX

DARK STAR - No Sign Of Intelligent Life - Cassette
 'Play loud and use headphones' it says on the inlay. Well I've yet to try it on headphones but it sounds good enough to me just through the speakers. Dark Star don't play around. From the first few seconds you know exactly what they're about. What we've got here is six tracks of slow, rhythmic techno. There's no vocals, but you hardly notice it. The music is moody and intense and has a dramatic quality that you just don't get on a lot of techno/electro records. It's quite hard to describe - the best thing to do is listen to their track on the cover tape and then buy a copy of this. Highly recommended. 15 DM (or equivalent) (IncP+P) from: Wolfgang Reffert, Kirchstrasse 26E, 0-7800 Freiburg, West Germany.

NOSTALGIE ETERNELLE - Let Me Out / TREBLE KING - Split Cassette - Mindscan
 This is a split tape featuring Nostalgie Eternelle from Germany and Treble King from Colorado, USA. Both bands create music using simple electronics. Nostalgie Eternelle's music seems to be split between instrumentals using electronic rhythms and bass guitar, and tracks consisting of samples and loops. 'Naked Life', the only track on this side with vocals is a bit too gothy for my liking. 'Reaching The Elevation' - the final track, is my favourite from this side. Listenable if not original. Treble King's side is slightly better. Again, minimal electronics & rhythms are mixed with sampled dialogues and vocals - but it's all a bit too similar. Not bad by any means, but there's better examples to be found elsewhere. £2 (IncP+P) from Mindscan Tapes (Address below)

PESSARY - Layed To Rest - Cassette - Mindscan
 I don't know anything about Pessary - Who they are, where they're from, how many there are? etc. This cassette is only one of a number they already have released and they also have an LP out too. Anyway, the music on this cassette is extremely varied. The first track 'Journeys End' is an orchestral keyboard soundtrack, similar in a way to In The Nursery. Then the music takes a more haunting and sometimes chilling change. Tracks such as 'Out Of The Darkness' make a chilling use of ke rds while 'Carved In Flesh' uses an array of delayed and treated noises to create an aw... neric but disturbing piece of music. A couple of the tracks such as 'Convulse' even border on power electronics. Overall, it's an enjoyable and varied cassette. £2 (IncP+P) from Mindscan.

VARIOUS - UK Electronics Vol II - Cassette - Mindscan
 I like compilations. There's just so many bands and artists working in this type of area that unless you go buying loads of cassettes on a review or even just for the sake of it you never get to find the ones you really like. And if you find one which you like everything on - even better. This is one such tape. 10 tracks by 6 bands. Empty Heads provide two quirky electropop songs. From Nursery To Misery give us a beat instrumental. Another Headache contribute two powerful tracks, while Headmen rave on to three superb slices of techno/dance music. Random provide my least favourite track and the highlight of this tape is Ameoba's cover version of the Gary Numan classic(?) 'Are Friends Electric?' This version is different however, as the words are recited by someone impersonating Julian Clary - It's good to see someone who makes music with a sense of humour!! All the tracks on this compilation are well worth a listen but everyone should buy this - even if it's to hear 'Are Friends Electric?'. Recommended. Only £2 (IncP+P) from R.Maycock, Mindscan, 71 Millmead Road, Margate, Kent, CT9 3QJ.

FLUID MASK - Flesh Sparks To The Beat EP - 12" - Vision
 The first in a long line of releases sent to me by Christoph of Vision. Fluid Mask are described as noise/beat experimentors. Well it's certainly beaty and it's definitely noisy. Two of the tracks 'Flesh Sparks To The Beat' and 'Shake' have definite funky dance beats - while 'Overthrow The Human Race' has a relentless drum beat that doesn't let up for a second and 'Lie' is a hard-core type punk song. Noisy but nice. Costs 15 Swiss Francs or \$7 (USD). (Address below)

MELX - Mind Machine - 12" - Vision
 More noise/beat type music. Probably a bit more dance orientated than the Fluid Mask 12" but every bit as intense - possibly even more so. Of the four tracks here, the best two are 'Time To Squeeze Out The Welchers' an intense dance/noise track with loads of heavy guitar, and the final track 'Who's Gonna Stop The Machine?' a more techno based track smothered with samples of Charles Manson songs. Intense music - best in short bursts. 15 Swiss Francs (or \$7 U.S.)

COSMICS - Vol 1 EP - 12" - Vision
 The first thing you notice about this 12" is that the cover artwork is black/white and very simple - as opposed to the rest of the Vision releases which have excellent sleeves. That aside I actually enjoyed this 12" much more than the previous two. The music is more techno, and apart from the first track is less intense. The second track 'Bluietta' mixes a techno beat with acid/electro type noises and Side Two has two more tracks in a slightly more commercial vein - but still managing to avoid the pop bracket - Good stuff!! 15 Swiss Francs (or \$7 U.S.)

VARIOUS - Victims Of The Mixing Desk Vol1 - LP - Vision
 Subtitles 'A Collection Of Hardcore Dancemusic'. This is an L.P of radically remixed toons previously available. Melx open the record with 'Insistez' which is a reworking of the Frankie classic 'Relax', Fluid Mask turn the volume up with for 'Not Me' and Francis Zorn finishes this side with the excellent 'Murderer'. Over to Side Two, Electric Noise Twist are one of the most intense bands on the L.P. Sky Bird offer a rock-type tune with a chunky beat. The funkiest track come from the Mousing Crew with the superbly titled 'Poodle Screaming After A Long Hard Business Day'. Ix-Ex-Splue bring the L.P. to a close with the beaty 'Spicy Connection'. Overall, a worthwhile collection of remixes - although I'd find it hard to dance to some of it!. Available for 16 Swiss Fr (10\$ US) from Vision (Address Below)

VARIOUS - Knock Out (The Sound Of Vision) - CD - Vision
 The thing you realise from this CD is that Vision release intense music, any style - as long as it's intense!. The CD opens with two tracks by Hirmschlag - recorded in the early 80's these tracks are a great example of energetic early techno. The rest of the CD concentrates on music released on the Vision label over the past couple of years. Some of the tracks by Fluid Mask, Cosmics and Melx are also on the 12"s reviewed earlier. Some of the other contributions include 'Ribbened Manes' by Ix-Ex-Splue - a sort of warped jazz-rock, Electric Noise Twist's 'Synchronize Your Caster Oil Will You?', a noisy intense mix of punk, rock and saxophone. The CD contains a good spread of what Vision is currently offering, and is a good introduction to their unique brand of intense, but enjoyable music. Costs 20 Swiss Fr (13\$ US) from Vision, Po Box 568, CH-4005 Basel, Switzerland. Vision releases are distributed in the UK by Southern - So order them from your local (groovy) record shop!

CACOPHONY '33' - Minor operations performed in the home - Cassette
 This double cassette package is a compilation of (23) tracks recorded by Kevin '33' between 1983-1989. Firstly, the packaging is excellent, the tapes come in a red material bag with a booklet, artwork and a mosaic stone!. The music roughly speaking is split between quirky pop songs and atmospheric instrumentals using mainly electronic instruments and occasional guitar. Personally I prefer the more atmospheric tracks, but there are so many good ones it's difficult to pick particular tracks. 'Kylossis' from the first tape and 'Snowdance' from the second are probably my favourites. An indication of when each track was recorded would have been helpful. As it stands, it's a worthwhile compilation, but if all the atmospheric tracks were on a separate tape, it'd be utterly superb. (Address Below)

CACOPHONY '33' - Cacultocophony - Cassette
 The cassette EP contains 5 tracks of more commercial sounding music. A couple of the tracks have dancy beats, the others are percussionless instrumentals. The cassette is very short (15 Minutes) but sells for 50p, so you can't go wrong. Write To: 'Park Holme', 31 St Catherine's, Lincoln, LN5 8LW

SIGILLUM S - Cybertantrick Quantum Leaps - CD - Artware
 This CD is a Ltd edition of 500 - 100 of which come with a hand made copper engraved sleeve. I'd never heard and Sigillum S before, ut was aware they'd already released a number of records. Sigillum S produce music using mainly electronics, and the odd guitar here and there. Melody is not often used, and the same goes for rhythm. This gives the recording an almost 'improvised' feel to it, which is good. Highlights are the opening track 'Mother Sow Giving Birth Under A Lab Balcony' and 'Fingerprints Of Memory Immortality' which are dramatic electro-acoustic pieces, 'Countless Bauty Survivals' and 'Mouthwatering God Corporation' which are probably the most rhythmic tracks and 'Allocation And Paradox' which is an excellent manipulation of electronics. Available for 32DM from: Donna Klemm, Artware, Taumusstri 63b, 6200 Wiesbaden, West Germany.

VARIOUS - Hithlahabuth - Cassette - Hithlahabuth
 This is a sample tape of the releases on the German Hithlahabuth tape label. The cassette contains 1 tracks by little known artists. Terpsycho begin with a strange jangly type tune, then bands such as O.O.O, Beast Generation and Testimonium produce music using loops of dark gloomy sound. Hithlahabuth (the band) contribute three tracks of industrial (and sometimes rhythmic) noise. My favorite tracks are by Heathenfun, who provide an atmospheric piece, and Corporal Punishment, who minimal electronics are reminiscent of Throbbing Gristle. Write to Hithlahabuth for a list of releases and see if you can get a copy of the sampler. Hithlahabuth, C/o Rainer Prusener, Wienerstr 32, 4350 Recklinghausen, Germany

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BOOK REVIEWS

TAPE DELAY - Charles Neal - SAF Publishing

Tape Delay is a MASSIVE collection of (over 20) interviews, writings and artwork from practically everyone who made records in the underground, electronic, noise and industrial scenes during the 80's. On the whole the interviews are well written and interesting covering a wide range of artists from Nick Cave, Marc Almond, Swans, Genesis P'Orridge, The The, Mark E Smith, and Sonic Youth to David Tibet, Boyd Rice, Chris & Cozey, Hafler Trio, Laibach and Clint Ruin. The photographs throughout are excellent - as are the reproductions of paintings and artwork by Coum Transmissions, Stephen Stapleton, Genesis P'Orridge and Richard Kirk. Writings are also included by Michael Gira and Hafler trio and a couple of poems by Henry Rollins. Overall, this is a truly superb book which anyone even half interested in any of the artists covered should invest in. The same company also publish books on Can, Wire and Cabaret Voltaire - so it seems they have something for practically everyone. £8.95 (IncP+P) from: SAF (Publishing) Ltd, Po Box 151, Harrow, Middx. HA3 0DH

RATIO:3 Media Shamans (Vol 1) - Temple Press

In this volume of poetry three New York writers Ira Cohen, Angus MacLise and Gerard Malanga, manipulate and yet transcend cultural iconography. The poems produced are unique and often disturbing. Ira Cohen writes of Morocco, the Himalayas and Japan as well as his native New York. His work entwines delicate and precise natural description with the grotesque reality of modern society. Indeed, all the poets maintain an acute awareness of 'fathead materialism', and the futility of 'The American Dream'. Angus MacLise was a man of diverse influences. At different points in his life he worked with people as contrasting as the Lamas of Tibet and The Velvet Underground. He particularly explores spirituality, the 'omnipotent clutch' of death and his search for something exceeding the limitations of mundane living. Gerard Malanga in comparison is preoccupied with making the most of life here and now. Much of his poetry is overtly sexual but in places can be as simple as beautiful and frank descriptions of women he has known. Any influences from his work with Andy Warhol are not obvious but this volume should be sold on its own merits not because of the authors links with media heroes. At times Ratio:3 is too convoluted and self-indulgent to be enjoyable but at its best: stark-reality is challenged, images and language are evocative and thought-provoking and the poets' capacity for brutal simplicity can be breathtaking. Available for £8.50 from Temple Press Ltd, Po Box 227, Brighton, Sussex, BN2 3GL. (Helen Barrowman)

VIDEO REVIEW

COSTES AND SUCKDOG - Le Guerre Civile (Civil War) - PAL / VIDEO

After sending me a vast quantity of audio work, Costes has now furnished me with a video of one of his performances. Recorded live with a home video camera this performance is a collaboration with Costes and Lisa 'Suckdog' Carver who comes from America and seems to me like a ruder version of Lydia Lunch. The performance consists of music, dialogue and action, but as the whole thing is in French it's very difficult to grasp what is going on. For the majority of the performance Costes runs about with no trousers on while Suckdog - wearing just stockings and top dances and sings. I'm afraid I couldn't really get into it. Especially as I couldn't understand what was being spoken. The customs people also has a good watch of my copy (possibly because of the extreme pictures on the cover. I wonder if they made any more sense of it). Costes and Suckdog will be hitting these shores in January 1992 - So try and catch them then (It'll be interesting!!) But if you can't wait 'til then, the video is available for £8 or 80 French Francs (IncP+P) from Costes, 13 Quai Du Square, 93200 Saint-Denis, France.

The Last Word

SECONDS TOO LATE !

These are the items received too late to make reviewing in issue one. Full reviews next time.

BRUME - No-Thing - CD - Staalplaat

GENESIS P'ORRIDGE / STAN BINGO - What's History - CD - Staalplaat

YOUTH IS VIOLENCE - Y/I/V - Cassette - Construction

SLEEP CHAMBER - Sex Magick Ritual - CD - Funfundvierzig

SLEEP CHAMBER - Sleep, Or Forever Hold Your Piece - CD - Funfundvierzig

MOMENTO MORI - Momento Mori - Cassette

CHRIS CARTER - The Space Between - CD - The Grey Area / Mute

THE STINKING BADGER - Stable Estimates - Cassette - Radius